

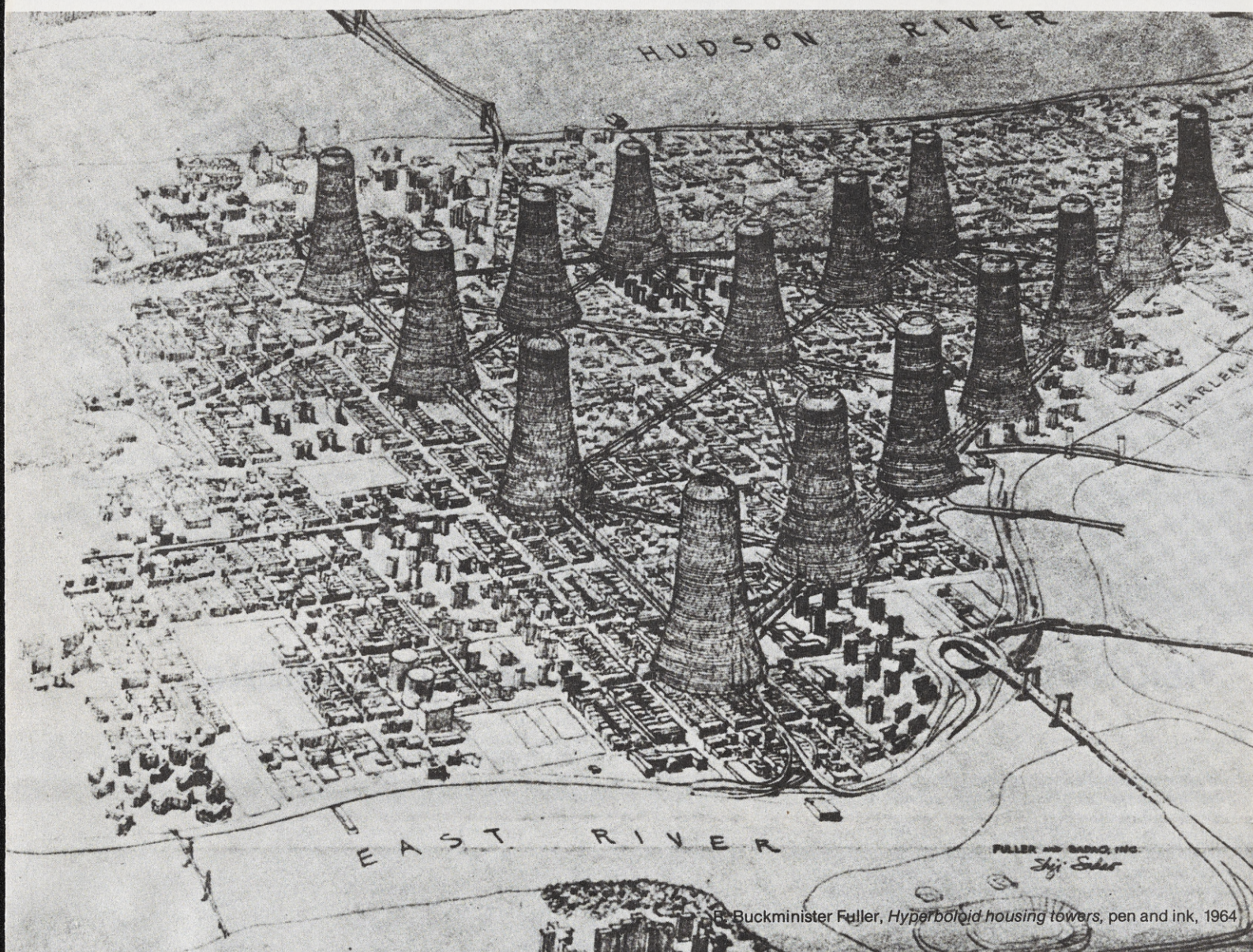
UNIVERSITY OF CALIFORNIA, SANTA CRUZ



MARY
PORTER
SESNON
ART
GALLERY

SPRING 1981
CALENDAR

by Rene Yanez at Galeria de La Raza/Studio 24, San Francisco



Buckminster Fuller, Hyperboloid housing towers, pen and ink, 1964

PUBLICATIONS

Catalogs of Sesnon Gallery exhibitions
available at the gallery or by mail order:

**ROMAN PORTRAIT SCULPTURE, ASPECTS OF SELF
AND SOCIETY, FIRST CENTURY B.C.-THIRD
CENTURY A.D.** From the collections of the J. Paul Getty
Museum, Malibu, and the Lowie Museum of Anthropology,
University of California, Berkeley.

essays by K. Patricia Erhart, Jiri Frel, Sheldon Nodelman and
Sandra Morgan.

112 pages, 76 illustrations.

published, 1980 by the Mary Porter Sesnon Art Gallery and the
J. Paul Getty Museum. \$7.50.

**A HISTORY OF THE AMERICAN AVANT-GARDE
CINEMA.**

essays by John G. Hanhardt and Marilyn Singer.

176 pages, 74 illustrations.

published, 1976 by the American Federation of the Arts. \$6.50

INVENTED IMAGES. Photographs by Jared Bark, Michael
Bishop, Steven Cortright, Robert Cumming, John Divola,
Bernard Faucon, Robert Fichter, Phillip Galgiani, David
Haxton, Graham Howe, Bill Jones, Kenneth Josephson,
Michael Levine, Mark McFadden, Marcia Resnick, Lucas
Samaras, Laurie Simmons, Sylvia Salazar Simpson, Boyd
Webb and William Wegman.

essays by Steven Cortright and Phyllis Plous.

76 pages, 40 illustrations.

published, 1980 by the UCSB Art Museum, University of
California, Santa Barbara. \$5.00.

**ROBERT FRANK, PHOTOGRAPHY AND FILMS,
1944-1977.**

essay by Philip Brookman.

18 pages, 17 illustrations.

published, 1978 by the Mary Porter Sesnon Art Gallery. \$1.00

HANS HAACKE, FOUR RECENT WORKS.

essay by Nan Rosenthal.

30 pages, 27 illustrations.

published, 1977 by the Mary Porter Sesnon Art Gallery. 50¢

**WAYNE THIEBAUD, PAINTINGS AND WORKS
ON PAPER.**

essay by Douglas McClellan.

8 pages, 6 illustrations.

published, 1976 by the Mary Porter Sesnon Art Gallery. 50¢.

CALIFAS, CHICANO ARTISTS IN CALIFORNIA

edited by Tomas Ybarra-Frausto.

100 pages, illustrations in color and black and white.

to be published, June 1981 by the Mary Porter Sesnon Art Gallery.

pre-publication price, \$8.50.

**VISIONARY DRAWINGS OF ARCHITECTURE AND
PLANNING, 20TH CENTURY THROUGH THE 1960s**

by George R. Collins.

148 pages, 98 illustrations.

published, 1978 by the MIT Press, \$12.00.

On mail orders, please add \$1.00 postage and handling for *Roman Portrait
Sculpture*, *A History of the American Avant-Garde Cinema*, *Invented Images*,
Visionary Drawings of Architecture and Planning, or *Califas, Chicano Artists in
California*, or add 50¢ for *Robert Frank*, *Hans Haacke* or *Wayne Thiebaud* catalogs.
Check or money orders must be made payable to The Regents of the University of
California.

MARY PORTER SESNON ART GALLERY

March 29 to May 5

CHICANO ARTISTS IN CALIFORNIA



OPENING RECEPTION: SATURDAY, APRIL 11, 2:00 to 5:00 p.m.
Fun, Food, Music, Films, Art, Cars, Dance, Discussion

May 10 to June 12

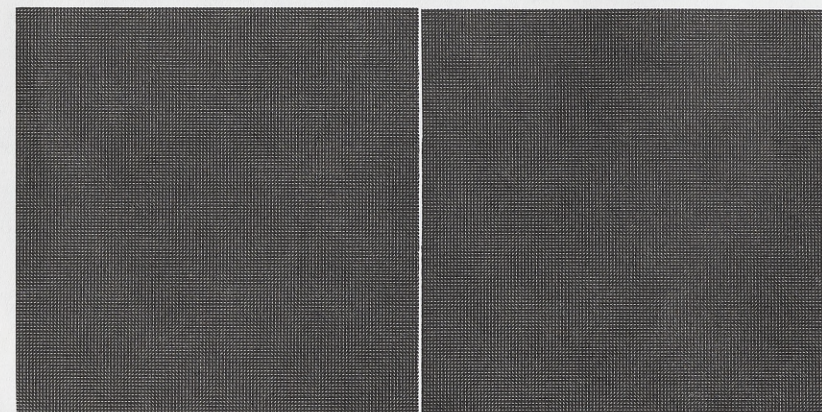
VISIONARY DRAWINGS: ARCHITECTURE AND PLANNING

Visionary Drawings contains designs for buildings, towns, residences, megastructures, floating, submarine and subterranean structures, artificial environments and settlements in space. Buckminster Fuller, Arata Isozaki, Louis Kahn, Frederick Kiesler, Charles R. Lamb, Reginald Malcolmson, Frei Otto and Frank Lloyd Wright are among the artists and designers whose work is included. The drawings were selected by Guest Curator George R. Collins from an exhibition organized for The Drawing Center in New York City, with the support of the National Endowment for the Arts and the New York State Council on the Humanities. The drawings, chosen for their intrinsic graphic qualities, as well as their interest of concept, illustrate a wide range of approaches to the visionary, as well as diverse drawing styles. The exhibition was developed for travel and is presented in Santa Cruz through the auspices of the Smithsonian Institution Traveling Exhibition Service (SITES).

Two programs of animated films, organized by Larry Cuba
Mondays, April 6 and April 13

8:00 p.m. Thimann Lecture Hall #3 University of California Santa Cruz

ABSOLUTE FILM: BETWEEN PAINTING AND MUSIC



Larry Cuba

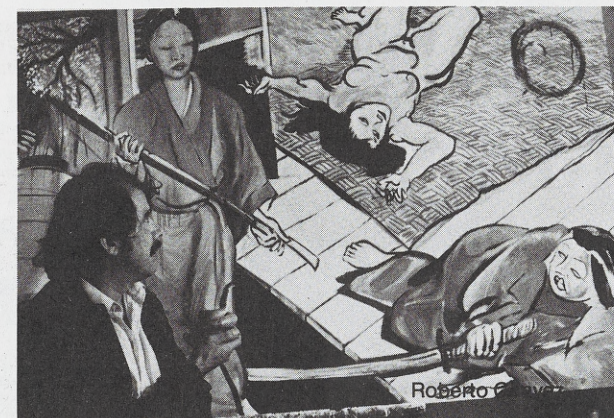
CALIFAS

This exhibition represents a cross section of California artists—all of Mexican parentage—currently working in media such as painting, drawing, ceramics and multi-media sculpture. All of the artists have devoted themselves to the arts, and have been exhibiting their work for at least ten years—some for as many as twenty-five years. Many have exhibited together at state, national and international exhibitions, and have formed the cornerstone of a major cultural and artistic identity within the state of California. The purpose of *Califas* is to bring together, to document, and to stimulate the work of artists who have had a significant impact on the Mexicano/Chicano arts movement in California.

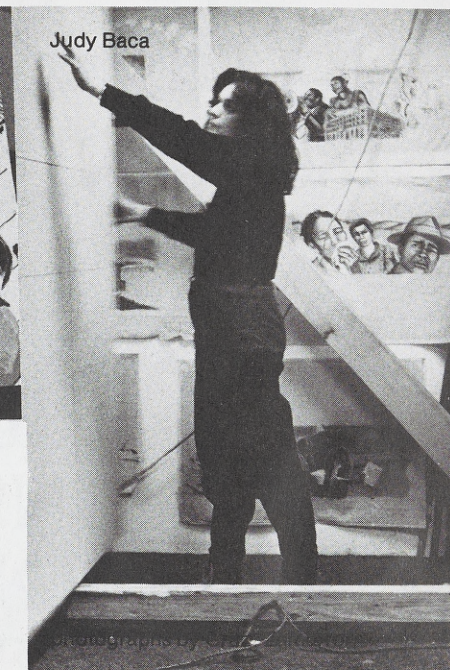
Works by artists from San Diego, Los Angeles, San Francisco, Sacramento, San José, Oakland, Fresno and Santa Cruz will be on display in *Califas*. Featured are artists Judy Baca, Eduardo Carrillo, Roberto Chávez, Rupert García, Carmen Lomas Garza, Willie Herron, Ralph Maradiaga, Sue Martinez, Jose Montoya, Malaquias Montoya, Ramses Noriega, Ernie Palomino, Roberto Torres, Esteban Villa, and René Yanez.

UNIVERSITY OF CALIFORNIA, SANTA CRUZ

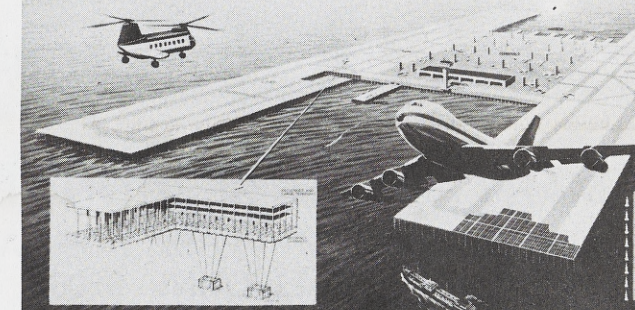
Judy Baca
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Willie Herron
Ralph Maradiaga
Sue Martinez
José Montoya
Malaquias Montoya
Ramses Noriega
Ernie Palomino
el R.C.A.F. de Sacra
Salvador Roberto Torres
Estéban Villa
René Yanez



An illustrated catalog of the exhibition is being produced that will critically assess the roles, functions, and directions of the Chicano arts movement. The catalog, edited by Tomás Ybarra-Frausto, professor of Spanish literature at Stanford University, will feature full-color reproductions of each artist's contributions and statements by the artists, as well as critical writings about various topics in Chicano arts, not only in California but also on the national and international level.



Weidinger Associates, *FLAIR*, the floating airport, 1970



George R. Collins, Professor of Art History, Columbia University, New York, and curator of the exhibition, will present a public lecture entitled, *"The Visionary: an Overview and Its Future"* on Wednesday, May 13 at 8:00 p.m. at the Oakes College Lecture Hall, Oakes College Room #105, UCSC.

Architects, who work in one of the most concrete artistic media, have produced quantities of drawings, some dating back many centuries, of radical structures which have existed primarily as visions. Frequently bound by the demands of commissions and limitations of materials, many architects have also evidenced an interest in new plans and structural formats which depart from these strictures. Growing technology has permitted some of these visions to be constructed; others remain as fantastic possibilities. Such visions have been documented in many media and have been conceived in formats ranging from highly detailed renderings to quick sketches. What unites them is a creative concern with architectural possibilities not limited by traditional forms.

Visionary Drawings presents a number of such schemes which date from 1900 through the 1960s. Included are 84 sketches, plans, sections, and renderings, which provide the public with an unusual opportunity to view original drawings by a number of 20th century architects, planners and engineers. Whether the drawings were intended for real or imaginary future projects, or as criticisms of the existing built world, they evoke a kaleidoscope of possible interpretations.

A rare opportunity to see the works in an appropriate context, this two-part survey includes 31 films and spans 51 years (1929-1980) with Part I devoted exclusively to the last decade. All are designed to delight the eye, prod the mind, and elevate the spirit.

Part One April 6

FURIES (1977). By Sara Petty. 3 minutes.
LUMA NOCTURNA (1974). By Dennis Pies. 4 minutes.
SURFACE WORK (1975). By Dennis Pies. 5 minutes.
KITSCH IN SYNCH (1975). By Adam Beckett. 4.5 minutes.
IMPASSE (1978). By Frank and Caroline Mouris. 10 minutes.
FOUR QUADRANT EXERCISE (1975). By Al Jarnow. 3.5 minutes.
CUBITS (1977). By Al Jarnow. 4 minutes.
PLANS & ELEVATIONS (1980). By Al Jarnow. 3.5 minutes.
3/78 (1978). By Larry Cuba. 6 minutes.
TWO SPACE (1979). By Larry Cuba. 8 minutes.
STEP PRINT (1976). By George Griffin. 7 minutes.
FIVE IMPROVISATIONS (1980). By Paul Glabicki. 5 minutes.
ARABESQUE (1975). By John Whitney. 8 minutes.
SHAPES AND GESTURES (1977). By Jules Engel. 5 minutes.
THE CRITIC (1963). By Mel Brooks and Ernie Pintoff. 4 minutes.

sponsored by the Mathematics Imagery Group, the Mary Porter Sesnon Art Gallery, College Five, Crown College and the Board of Studies in Computer and Information Sciences.

Part Two April 13

COLOUR BOX (1935). By Len Lye. 5 minutes.
RAINBOW DANCE (1936). By Len Lye. 3 minutes.
TRADE TATTOO (1937). By Len Lye. 6 minutes.
FREE RADICALS (1958). By Len Lye. 5 minutes.
MOSAIC (1965). By Norman McLaren. 5 minutes.
SPHERES (1969). By Norman McLaren. 8 minutes.
BEGONE DULL CARE (1949). By Norman McLaren. 9 minutes.
SYNCHROMY (1972). By Norman McLaren. 8 minutes.
66 (1966). By Robert Breer. 5 minutes.
69 (1968). By Robert Breer. 5 minutes.
STUDY #5 (1929). By Oskar Fischinger. 3 minutes.
STUDY #7 (1929). By Oskar Fischinger. 3 minutes.
STUDY #11 (1931). By Oskar Fischinger. 3 minutes.
COMPOSITION IN BLUE (1934). By Oskar Fischinger. 4 minutes.
YANTRA (1957). By James Whitney. 8 minutes.
ALLURES (1960). By Jordon Belson. 9 minutes.

SPRING QUARTER 1981/CALENDAR

ABSOLUTE FILM: BETWEEN PAINTING AND MUSIC
April 6 and April 13, 8:00 p.m., Thimann Lecture Hall #3, UCSC

FILM PROGRAMS

May 10 to June 12

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March 29 to May 5

CALIFAS: AN EXHIBITION OF CHICANO ARTISTS IN CALIFORNIA

SCHEDULE/EXHIBITS

closed/Mondays and all University holidays

11:00 to 5:00 p.m.

Tuesday through Sunday

GALLERY HOURS

408-429-2314

TELEPHONE/INFORMATION

Division of Humanities and Arts

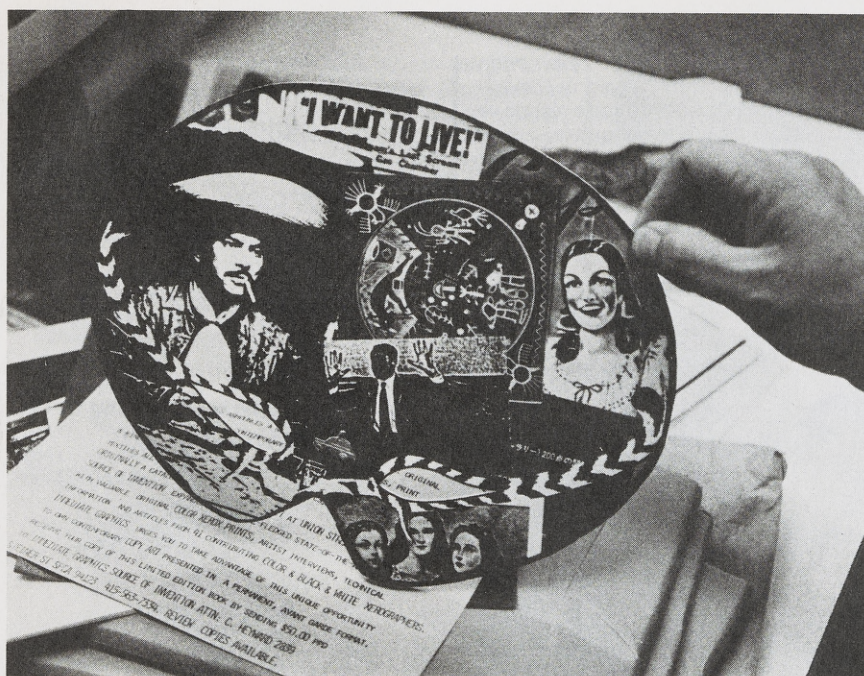
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MARY PORTER SESNON ART GALLERY

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Santa Cruz, CA 95064

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SPRING 1981 CALENDAR

by Rene Yanez at Galeria de La Raza/Studio 24, San Francisco

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